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THE ART INSTITUTE OF CHICAGO
A MUSEUM AND SCHOOL OF ART
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The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 p. m. Admission is free at all times, to members and their families and to public school teachers and pupils, and to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested, and the income only is expended. Benefactors are persons who have contributed $25,000 or more.

All members are entitled, with their families and non-resident visiting friends, to the use of the Ryerson Library upon art, and admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, with the exception of the Sunday concerts, to which a small fee is charged.

The School includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information and circulars of instruction may be obtained of the School Registrar.

MUSEUM INSTRUCTION

Visitors desiring to see the collections under guidance may make appointments with Mrs. Hall or Miss Parker in Gallery 14.

Terms: One dollar per hour for four persons or less. For groups of more than four, twenty-five cents a person; clubs of less than forty, five dollars; of over forty, ten dollars. Instruction in the regular weekly classes, three dollars for twelve lessons; no single tickets. Groups from schools, two dollars. Time limit for all classes: one and one-half hours.

LIBRARY

The Ryerson Library, containing about 10,000 volumes, 32,000 photographs, and 14,000 lantern slides on art and travel, and the Burnham Library, containing about 2,000 volumes on architecture, are open every day, including Sundays, and Monday, Wednesday and Friday evenings. The collections of photographs and lantern slides are available as loans. A room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 238 pages and 49 illustrations 25c

Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson
Part I. Oriental and Early Greek Art 25c
Part II. Early Greek Sculpture 25c

Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection 25c

Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection 25c

Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection 25c

Catalogues of current exhibitions 5c to 50c

BULLETIN

The Bulletin is published eight times a year, monthly from January to May and from October to January. The Bulletin is sent regularly to all members; to others the price is ten cents a copy, fifty cents a year postpaid.

REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (32 subjects at 25c. each, 8c. extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5c. and 205 subjects in one color at 1c. each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

LUNCH ROOM

A lunch room located on the ground floor is open from 11:45 a. m. to 1.30 p. m.

CASPAR • BALTHASAR • MELCHIOR

BY PERMISSION OF - - - MR. MARTIN A. RYERSON

GOLD & MYRRH • & • FRANKINCENSE

THE ADORATION OF THE MAGI—LUCAS VAN LEYDEN 1494-1533

MANY HUNDREDS OF YEARS AGO THREE KINGS FROM THE FAR EAST WERE TRAVELLING TOWARDS THE LITTLE TOWN OF BETHLEHEM. LADEN WITH presents they were, and eager and intent upon their mission, for they were seeking Him who was born King of the Jews, to worship Him. A bright star was their guide, that, and the love which was in their hearts. And when they came to Bethlehem they found the new-born Babe with His mother in a manger, for the inn at Bethlehem was full. Lovingly did they kneel before Him and give Him their gifts, and so they fulfilled their mission.

No doubt you have heard this story many times. Perhaps you have never seen it pictured as Lucas van Leyden chose to paint it, van Leyden who was born only two years after Columbus discovered America, and whose home was in distant Holland.

Mary and Joseph and the little Christ Child are in the stable, which here is in part of a ruined building overgrown with rambling vines. To such a humble place came the three Kings. There is an old legend that the first of the Kings was an elderly white man, Caspar by name, who came from Greece. He brought gold as his gift, and in the picture you

can see the Babe reaching forth to play with it. The second of the Kings was Melchior, a brown man from Arabia, dressed in a rose-colored mantle, bearing in his hands his gift of myrrh. In back of him is Balthasar, clothed in turquoise-blue velvet, Balthasar, the black-skinned, from Africa, and he carries his gift of frankincense in a golden vessel. The other men in the picture are their attendants.

Curiously enough, in the background of the painting you can see the Kings again, coming to Bethlehem, and high on a mountain-top an angel points the way. The Kings are on fine chargers, white and brown and gray, in gayly colored caparisons. As they pass through the country-side the peasants kneel in reverence or stare in wonder at the strange procession. Do you know if the Kings really came on horseback?

If you would like to see this picture with its brilliant colors, you will find it in Room 31, with many others full of interesting stories, painted by men who lived at the same time as Lucas van Leyden.

H. P.

Would you like to hear some stories about the Christ Child, and see how other artists have painted Him? You are invited to come to Fullerton Hall on December 19, at 4 o'clock and see lantern pictures and hear Mrs. Hall tell about them.